

No. 1, 518

Quartette mit neuen „Zweifeln“ und  
„Taub“ „Tugl.“

Die Wege des Herrn sind eitel Hüte

2 Corn, oder Clarin: . . . . .

2 Oboe, 2 Violini

4 Voces. Viola, Violoncello  
et

Fondam:

Di Landmann.

J. G. Fugaling  
1794.

173

Handwritten text, possibly a title or date, mostly illegible due to fading.

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Handwritten text, possibly a name or location, mostly illegible.

In Festo nuptiali.  
à 2 Corni, 2 Clarino. Sympani. 2 Oboe. 2 Violino  
Viola. Canto. Alto. Tenore. Basso et Continuo. di  
Landmann

Handwritten musical score for the first system, including parts for:

- Corno I.
- Corno II.
- Oboe I.
- Oboe II.
- Violino I.
- Violino II.
- Viola
- Organo

Handwritten musical score for the second system, including parts for:

- Canto
- Alto
- Tenore
- Basso
- Continuo

col Viol. I.

8. 9. 10. 11.

8. 9. 10. 11.

8. 9. 10. 11.

5 6 5 6 5 6 4 5 6 5 6 4 5 6

Siehe Wagner's Vorrede zum ersten und zweiten Act des Wagner'schen Opernwerks

Siehe Wagner's Vorrede zum ersten und zweiten Act des Wagner'schen Opernwerks

5 6 5 6 5 6 4 5 6 5 6 4 5 6

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The text is written in German and includes the phrase: *Sie wagen sich gegen die Güte Gottes zu verfahren*.

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The text is written in German and includes the phrase: *Denen, welche die Güte Gottes nicht anerkennen, die werden verdammt sein*.

col Viol. I

Wir gnug's fallen, die  
 Wir gnug's fallen, die  
 Wir gnug's fallen, die  
 Wir gnug's fallen, die

Wir gnug's fallen, die  
 Wir gnug's fallen, die  
 Wir gnug's fallen, die  
 Wir gnug's fallen, die

# Recit Tenor.

In Gottes weisheit hat er uns erschaffen und hat uns die Allweisheit gegeben. Er sieht fern,

er hat uns mit seiner weisheit und mit seiner Güte gesegnet. Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben.

Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben. Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben.

Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben. Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben.

Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben. Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben.

Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben. Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben.

Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben. Er hat uns die Allweisheit gegeben und hat uns die Güte gegeben.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics include: *und geseh' dasor* and *hängt ab schon an zu stürmen.*

Handwritten musical score for the second system, including piano accompaniment and vocal lines. The lyrics include: *col Basso.* and *schließen sich einigt zu dem frommen und Er - Er liebte sich nicht zu sühnen.*

Handwritten musical score for the third system, with piano accompaniment and vocal lines. The lyrics include: *garn*, *Die Vater*, *Vater*, *folg*, and *in der Allmächtigen*.

Handwritten musical score for the fourth system, featuring piano accompaniment and vocal lines. The lyrics include: *reicht dem Gehör*, *und sanften Willen hat gesät;*, and *Herr*.



flühen in die Glühende gonne...  
 Die loben an; In dem Lande Gottes...

Die loben an; In dem Lande Gottes...  
 Die loben an; In dem Lande Gottes...

Die loben an; In dem Lande Gottes...  
 Die loben an; In dem Lande Gottes...

Die loben an; In dem Lande Gottes...  
 Die loben an; In dem Lande Gottes...

Aria Andantino.

Plante tra.

Viol. 1. 2. 3. 4. 5. 6.

Viola.

Cant.

Organ.

Violoncello.

7. 8. 9. 10. 11. 12. 13.

14. 15. 16. 17. 18. 19. 20. 21.

2. 3. 4. 5. 6.

Gedulde  
3.

Spur, zu lob - In Tugend zu leben zu wollen  
gewisse zu. In Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen

7. 8. 9. 10. 11.

sonderliche Erkenntnis zu leben zu wollen  
In Tugend zu leben zu wollen  
Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen  
Erkenntnis zu leben zu wollen

1. 2. 3. 4. 5. 6.

1. 2. 3. 4. 5. 6.

*Heilig ist ihm unser Gott*

*lob - te uns die ewige - te Trösterin der Sünder, die sich selbst nicht schont, sondern uns*  
*erlöset in Christus genügt - te Christus blut.*

*Erneueret unsern Geist durch das Wort* *Sich selbst nicht schont* *Erneu.*

1. 2. 3. 4. 5. 6. 7. 8.

Dy du in wort ist in dem tagen das die alle sinne bey nichtel Güt und waser seit dy du in wort ist in dem

Tagen das die alle sinne bey nichtel Güt und waser seit dy du in wort ist in dem

Da Capo.

Choral  
Lento.

Die Hoboen gehen mit dem Trompeten, die  
Korneten aber mit der Orgel all unisono.

The musical score is written on aged paper and consists of several systems of staves. The top system includes five staves for woodwinds (flutes, oboes, clarinets, bassoons) and a staff for strings. The lyrics are written in German and are interspersed between the staves. The tempo is marked 'Lento'. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics (German):  
 Ja, Du hast alles gemacht,  
 Du schenkest alle Tugenden,  
 und bleibst auch  
 ein für allemal  
 mein Herz mit  
 dir verbunden.  
 Ich habe auch an mir  
 so viel mein Herz mit  
 dir verbunden.  
 Bringet von eurer Güte Singens  
 und Herabgucken mir.

# Duetto Cant. et Ten. Pars Secunda.

Cornol. 1. *h*  
 Corno 2. *h*  
 Viol. 1. *h*  
 Viol. 2. *h*  
 Viola *h*  
 Canto 1.  
 Tenor 2.  
 Organ

5. 6. 7. 8. 9.  
 5. 6. 7.

Organo

Organo

2. 2. 2.

10. 11. 12. 13.

auf dem Saary das jubel-gerüsch - am Trau-Altar einmüchtig danken  
 auf mich allein die dich in die 4. müßig einander fallen, und küßten einmüchtig danken

2. 3. 4. 5.

2. 3. 4. 5.

Daß wir noch viel von euren Tugenden  
 mit uns noch in eurer  
 heiligsten Tugend  
 Tugend Tugend Tugend  
 Tugend Tugend Tugend Tugend

6. 7. 8. 9.

6. 7. 8. 9.

einmüchtig danken  
 küßten einmüchtig danken

Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: *imm wey abson, das du dar  
traist, die traut sich Gutes  
Gutes, das du dar  
traist, die traut sich Gutes  
gut  
traist, die traut sich Gutes  
gut  
traist, die traut sich Gutes  
gut*

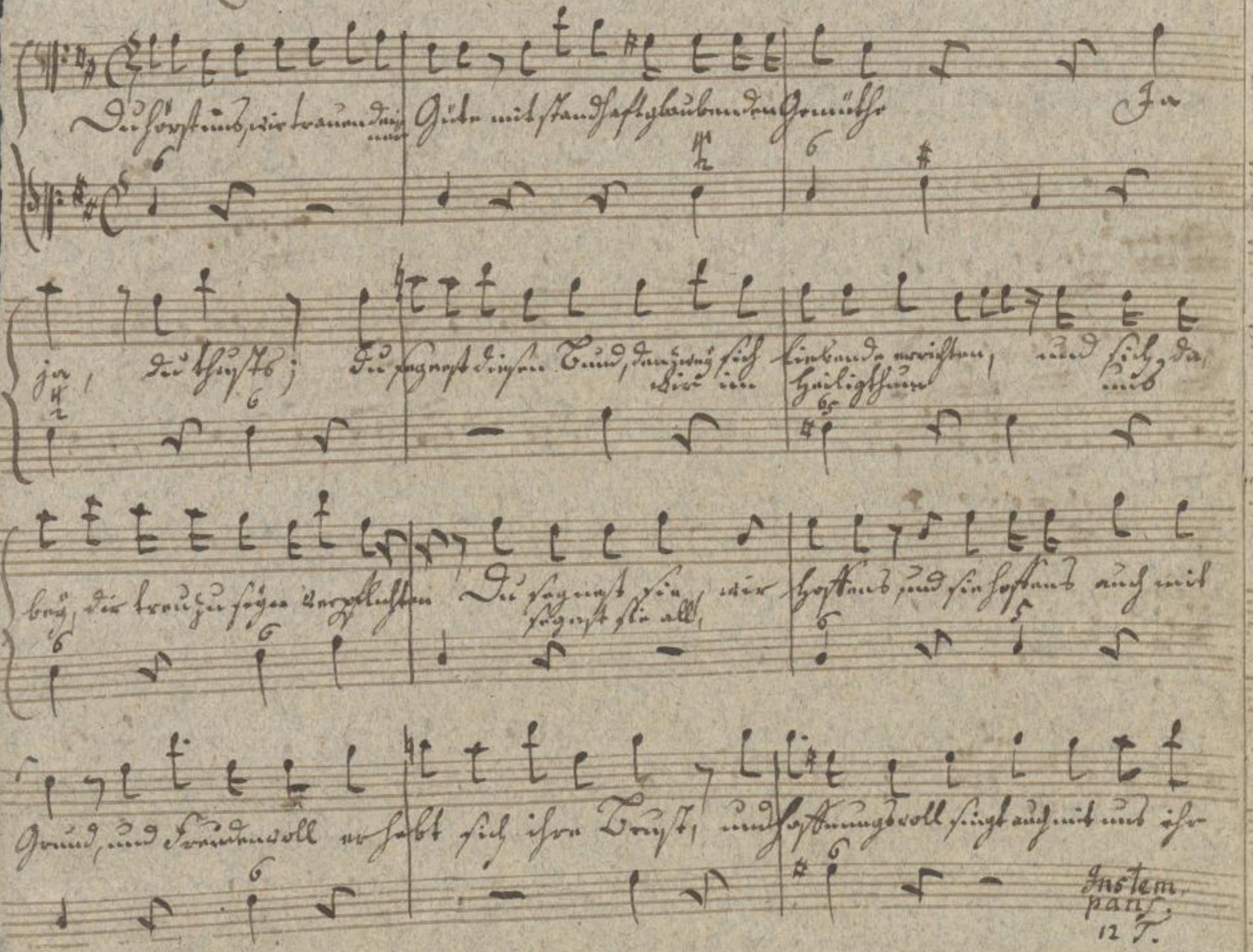
Handwritten musical score for the second system, featuring vocal lines and a basso continuo line. The lyrics are: *leitne wie die Mittag  
Denn imy Trast  
Gott seil Gott seil  
Denn imy Trast  
Gott seil Gott seil  
Denn imy Trast  
Gott seil Gott seil*



Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are for keyboard accompaniment. The lyrics are: *Submisit ad angelos gaudere Submisit ad angelos. Quatuor vanden byspan myser Quatuor vanden.*

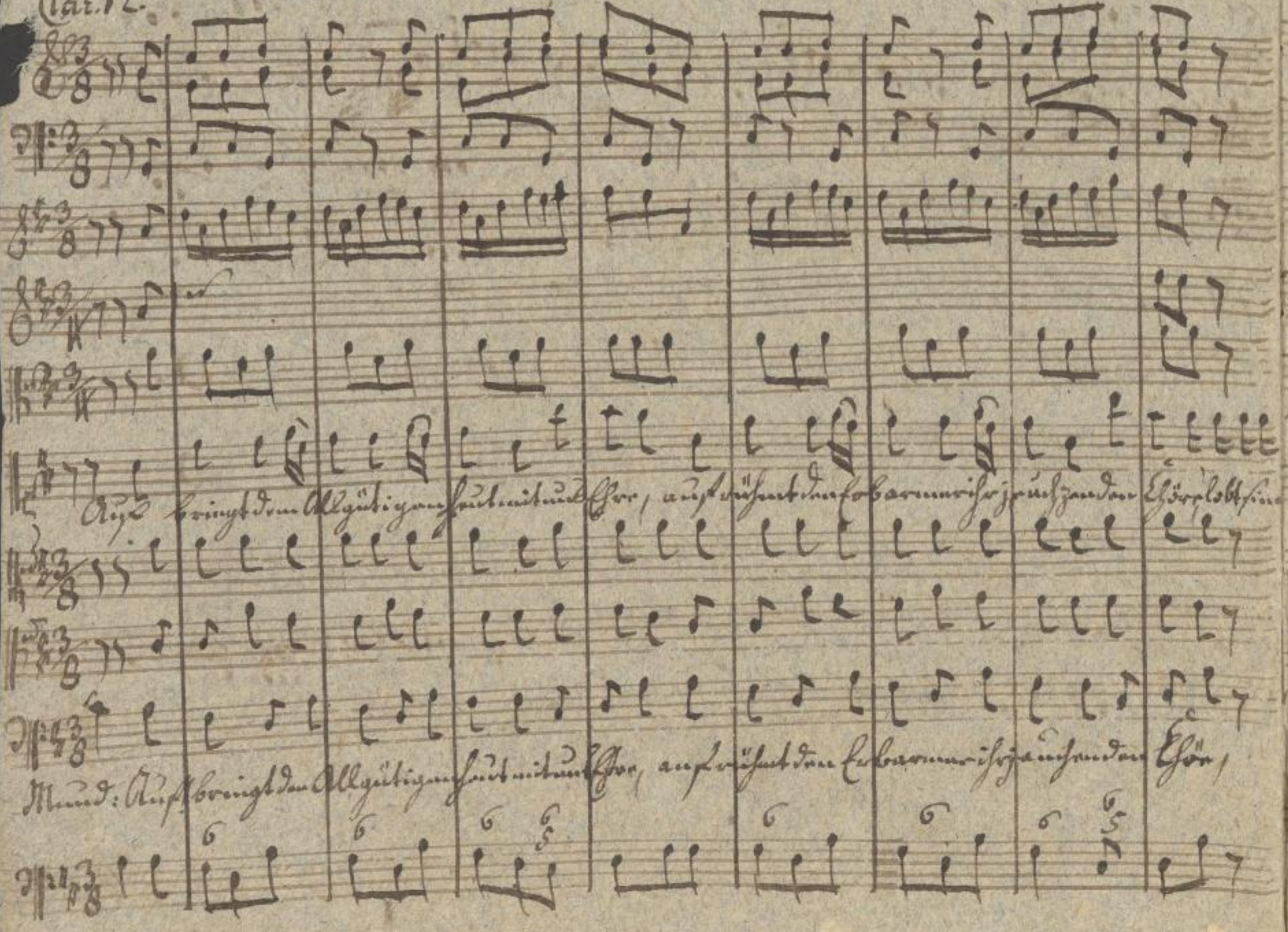
Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines. The bottom three staves are for keyboard accompaniment. The lyrics are: *Submisit ad angelos gaudere Submisit ad angelos. Quatuor vanden byspan myser Quatuor vanden.*

Recit: Bass.



Die h'ochstünd, wir brennen dich, Gibn mit standhaftem und frommen  
 zu dir h'ochst; Die h'ochstünd dich, d'anzung sich lindend, und dich, da  
 bog, die hoch zu sagen angeklagen Die h'ochstünd dich, d'anzung sich lindend, und dich, da  
 Grund, und d'anzung voll ne sebt sich ists, und d'anzung voll singt und mit uns ists  
 In tem  
 pan  
 12 T.

Car. 12.



Aye bringt den Allgütigen her, und d'anzung dich, d'anzung sich lindend, und dich, da  
 Mund: Auf bringt den Allgütigen her, und d'anzung dich, d'anzung sich lindend, und dich, da

Handwritten musical score for the first system, featuring a vocal line and multiple instrumental parts. The lyrics are: *Wahrheit und Güte mit Kraft lobt seinen Majestät und Güte mit Kraft. Lobt seinen*

Handwritten musical score for the second system, continuing the vocal and instrumental parts. The lyrics are: *lobt seinen Majestät und Güte mit Kraft, lobt seinen Majestät und Güte mit Kraft. Lobt seinen*

Handwritten musical score on five staves. The notation includes treble clefs, various note values, and rests. The first three staves contain melodic lines, while the fourth and fifth staves appear to be accompaniment. The music is organized into measures, with some measures containing multiple notes.

Er hat unsre Danksamkeit mit Tugend anfüllt, hat unsre  
 Er hat unsre Danksamkeit mit Tugend anfüllt, hat unsre

Handwritten musical score on five staves, continuing the piece. The notation is similar to the first section, with treble clefs and various note values. The fifth staff includes a key signature change to one sharp (F#).

Langsam und würdevoll, Herr Jesu, unsern König, der  
 Langsam und würdevoll, Herr Jesu, unsern König, der  
 Herr gebietet, Herr Jesu, unsern König, der

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The lyrics are written in German:

*Chor gebracht. So hat unser Danken mit Tugend anfüllt*

*So hat unser Danken mit Tugend anfüllt*

1. 2. 3.

Handwritten musical score for the second system, continuing the previous piece. It includes various musical markings and lyrics:

*Tutti*

*Stil*

*Chor gebracht. So hat unser Danken mit Tugend anfüllt*

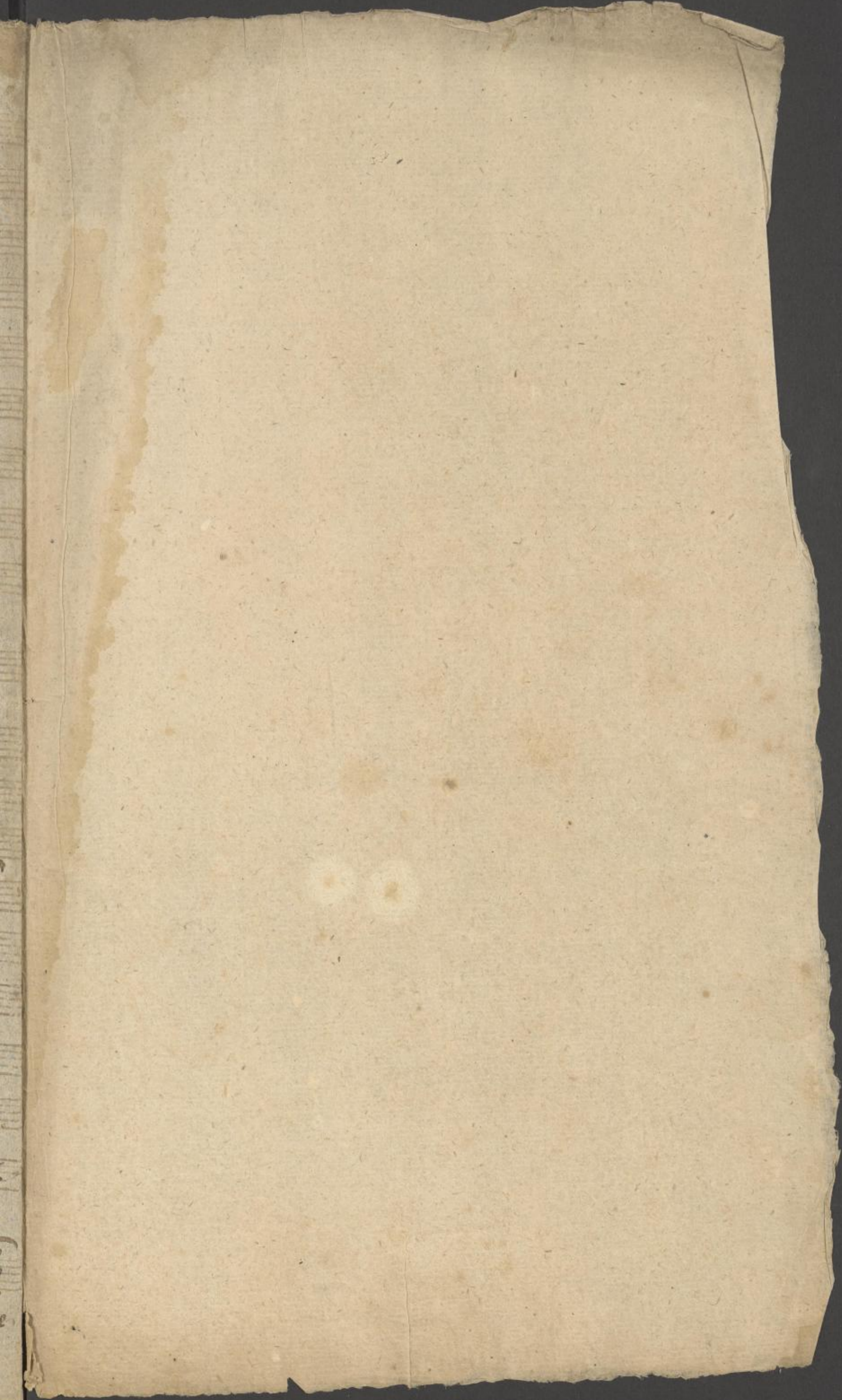
*Chor gebracht. So hat unser Danken mit Tugend anfüllt*

1. 2. 3.

1.	2.	3.	H.	77	77	
1.	2.	3.	H.	5	6.	
1.	2.	3.	H.	5.	6.	
1.	2.	3.	H.	5.	6.	

7.	8.	9.	10	11	12	13.	14.

*Al Fine*







*Coro moderato.*

*Violino primo.*

The first section of the score consists of ten staves of handwritten musical notation. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand typical of 18th-century manuscripts. There are several dynamic markings, including 'p' (piano) and 'f' (forte), scattered throughout the section.

*Recit.*

*Aria andantino*

The second section of the score begins with a recitativo section, indicated by the 'Recit.' marking. This section consists of two staves of simple, rhythmic notation. Following this is an aria section, marked 'Aria andantino'. The aria section spans from the third staff to the tenth staff of this section. It features a more melodic and expressive style, with a variety of note values and rests. The notation is written in a cursive hand, consistent with the first section. There are several dynamic markings, including 'p' (piano) and 'f' (forte), throughout the aria. The section concludes with the marking 'Da capo' at the end of the tenth staff.

*Da capo.*

*Duetto Largo.*

The first system of the handwritten musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lower five staves are for the keyboard accompaniment, with a bass clef on the bottom staff. The music is written in a cursive hand and includes various musical notations such as notes, rests, and ornaments. A dynamic marking 'pia:' is visible in the second staff.

*Recitativo: Bass*  $\text{C} \parallel \frac{3}{8}$  *Coro.*

The second system of the handwritten musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a 3/8 time signature. The lower five staves are for the keyboard accompaniment, with a bass clef on the bottom staff. The music is written in a cursive hand and includes various musical notations such as notes, rests, and ornaments. A dynamic marking 'p.' is visible in the second staff. The system concludes with the word 'Finis' written in a decorative script at the end of the bottom staff.

*Coro moderato.*

*Violino Secondo.*

27

*Adria andantino*

*Capo*

Quetto Largo.

The first section of the manuscript consists of six staves of handwritten musical notation. The notation is in a cursive style, typical of 18th-century manuscripts. It features a variety of note values, including minims, crotchets, and quavers, along with rests and bar lines. The music is written on a single system of six staves.

Recid: Passo  $\frac{12}{11}$   $\frac{3}{8}$  Corno

The second section of the manuscript, labeled 'Recid: Passo', consists of ten staves of handwritten musical notation. The notation is more rhythmic and complex than the first section, featuring many sixteenth and thirty-second notes. It includes a key signature change to one flat and a time signature of 3/8. The music is written on a single system of ten staves.

Coro moderato.

Viola.

Handwritten musical notation for the first section, 'Coro moderato'. It consists of five staves of music in a single system. The notation includes various note values, rests, and dynamic markings such as 'f' and 'ff'.

Aria andantino

Handwritten musical notation for the second section, 'Aria andantino'. It consists of ten staves of music in a single system. The notation includes various note values, rests, and dynamic markings such as 'pizz.', 'collarco', and 'D'acapo'.

*Fausto Largo.*

A system of six staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript. The music is written in a single system across six staves.

*Recit. Basso*  $\frac{12}{8}$  *Coro*

A system of seven staves of handwritten musical notation. The notation includes various note values, rests, and bar lines. The music is written in a single system across seven staves. The notation is dense and characteristic of a Baroque or Classical era manuscript.

Coro moderato.

Violoncello.

Aria andantino

Tuello: Largo.

The first system of the manuscript contains six staves of handwritten musical notation. The notation is in a cursive style typical of the 18th century. It begins with a treble clef and a 2/4 time signature. The music consists of several measures of notes, rests, and accidentals, with some measures containing multiple notes beamed together. The system concludes with a double bar line.

*Recit.*

*Coro*

The second system of the manuscript contains ten staves of handwritten musical notation. It begins with a treble clef and a 3/4 time signature. The notation is more complex than the first system, featuring many beamed notes and rests. The system concludes with a double bar line. The paper shows signs of age, including some staining and discoloration.

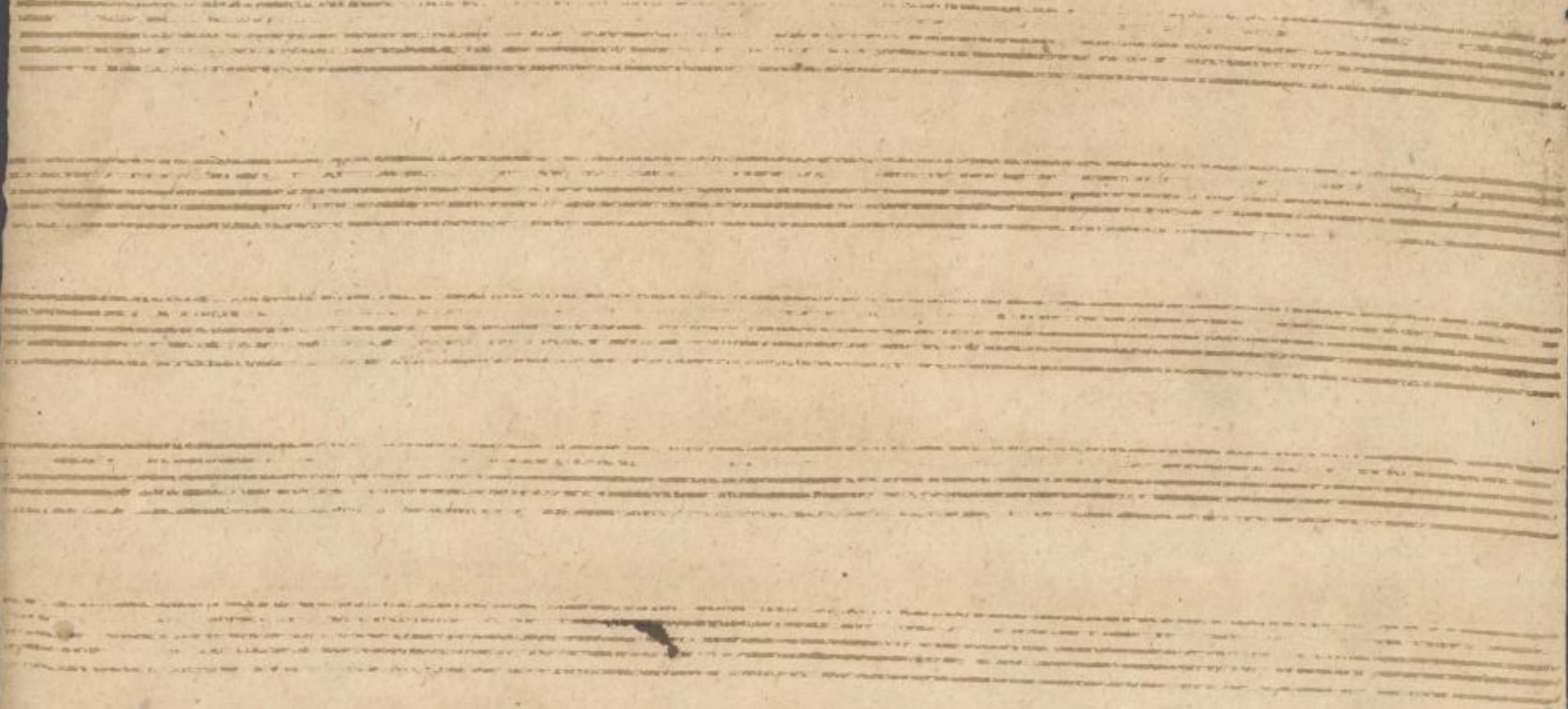


Coro moderato. Cornu primo. in D.

Handwritten musical score for Cornu primo, Coro moderato. The score consists of six staves of music in G major and 3/4 time. The notation includes various note values, rests, and dynamic markings.

Suella.

Handwritten musical score for Suella. The score consists of eight staves of music in G major and 3/4 time. It includes a section for Recit. Bass. Clarino and Coro. The notation features complex rhythmic patterns and articulation.



Coro moderato

Cornu Secundo in D

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand.

*Aria tacet.*

*Quello*

Handwritten musical notation for the second system, consisting of five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand.

*Recit 12* *Coro Clarino*

Handwritten musical notation for the third system, consisting of five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand.

*[The page contains approximately 15 lines of extremely faint, illegible text, likely bleed-through from the reverse side of the paper.]*

Coro moderato. Canto.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature.

Ein Magna dei Gratia, sicut et alia, sicut et alia, sicut et alia

Handwritten musical notation on a single staff, continuing the melody.

Gratia, sicut et alia, sicut et alia, sicut et alia

Handwritten musical notation on a single staff, featuring a more complex rhythmic pattern.

Gratia, sicut et alia, sicut et alia, sicut et alia

Handwritten musical notation on a single staff, with a series of rhythmic figures.

Gratia, sicut et alia, sicut et alia, sicut et alia

Handwritten musical notation on a single staff, ending with a double bar line.

Gratia, sicut et alia, sicut et alia, sicut et alia

Handwritten musical notation on a single staff, marked 'Aria andantino'.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, beginning the 'Aria andantino' section.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, with a series of rhythmic figures.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, continuing the melody.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, with a series of rhythmic figures.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, continuing the melody.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, with a series of rhythmic figures.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, continuing the melody.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Handwritten musical notation on a single staff, ending with a double bar line and the word 'Cacapo'.

Gloria in excelsis deo, in excelsis deo, in excelsis deo

Duetto.

15

Laß sie auf mich anfließen lassen die Maßes mit  
 täglich um nachlassen, das was dir traub, mich Güter hat, das was dir  
 traub mich Güter hat. So führt mich die Mittagssonne anstößt, sie  
 Gott, Lenz, Gott Lenz und Mosen, auf ich ganzem Labradpfad auf ich  
 ganzem Labradpfad

Recitativo

12 Coto

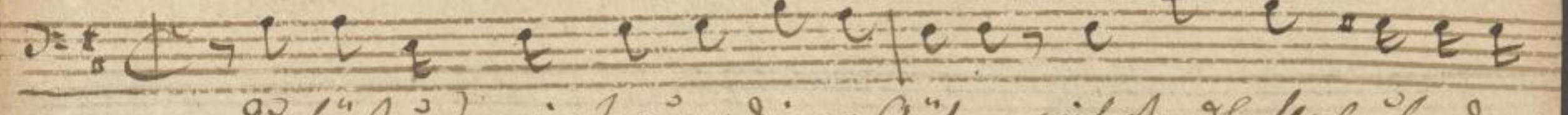
Auf bringt die Allgütige  
 führt mich und ich, auf führt mich die Jubaunen ich jauchzenden Etern lobt sie  
 Maß - führt mich Güter und Maß, lobt sie Maßes mit, sie Maßes mit und  
 Güter und Maß; lobt sie Maßes mit und Güter und Maß. Es  
 hat unser Leben mit Traub anfüllt, hat unser Anlangen und Mühe  
 gestillt, Ich sie um auf mich die Etern gebracht, ich sie um auf mich die  
 Etern gebracht, so hat unser Leben mit Traub anfüllt, ich  
 sie um auf mich die Etern gebracht, ich sie um auf mich die Etern ge-  
 bracht 14

Coro moderato. *Basso.*


  
 Die Magna die Gnade sind nitel Gütu und Maßfrit  
 sind nitel Gütu und Maßfrit. Die Magna die Gnade sind nitel  
 Gütu und Maßfrit, laun, dauan die Gnade und Zügel foltun, die  
 Gnade und Zügel foltun, die Gnade und Zügel foltun, die  
 Gnade und Zügel foltun, die Gnade und Zügel foltun.

*Aria Canto // Duetto*

*Recitat:*


  
 Du fohst auß, wie Traume dieer Gütu und Gnad fast glaubend  
 Gmüth; ja, ja, du fohst, du saggest dieer Gütu, die zue sich  
 liebend veruften, und sich dabie die Trau zue sich veruflüsten Du saggest  
 sie, wie fohst, und sie fohst auf mit Gmüth, und Trau soll nach sich  
 ihre Trau, und fohst, und soll sie auf mit und ihre Müd: auf  
 bringe dem Allgütigen frut mit und fohst, auf wüth die fohst ihre  
 janzend die fohst, lobt sie Maßfrit und Gütu und Maß, lobt sie  
 Maßfrit und Gütu und Maß, lobt sie Maßfrit und Gütu und Maß.

Handwritten musical notation on a five-line staff.

So hat unsern Danks mit Loben erfüllet, hat unsre Hingebungen und

Handwritten musical notation on a five-line staff.

Wünsche gestillet ihu sei uns auf ewig die Gabe gebracht, ihu sei uns auf

Handwritten musical notation on a five-line staff.

ewig die Gabe gebracht, so hat unsern Danks mit Loben erfüllet

Handwritten musical notation on a five-line staff.

ihu sei uns auf ewig die Gabe gebracht, ihu sei uns auf ewig die

Handwritten musical notation on a five-line staff, ending with a double bar line and a fermata.

Gabe gebracht.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Cor.

Tymp:

41

A handwritten musical score on aged paper, featuring six staves of music. The top staff is for the Cor (Corn) and the second staff is for the Tymp (Tympani). The music is written in a historical style with various note values, rests, and dynamic markings. The score includes several measures with first and second endings, indicated by '1.' and '2.' above the notes. There are also some 'tr' markings above notes in the first and second staves. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. There are several annotations: a '7.' above the first staff, a '9' below the first staff, a '7' above the third staff, and '1.', '2', and '1' above the fourth staff. The paper shows signs of age and staining.

Wingelige  
 In Mitternacht  
 von der Gammeln  
 und  
 mit

Andantino. Cornu Obligato in D.

Handwritten musical score for Cornu Obligato in D, Andantino. The score consists of ten staves of music. It features various musical notations including notes, rests, and ornaments. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a cursive hand. There are several 'tr' (trill) markings above notes. A 'mf.' (mezzo-forte) dynamic marking is present in the fourth staff. The piece concludes with a 'Da Capo' instruction in the tenth staff.

Aria andantino. Flauto obbligato, oboe Solo.

Handwritten musical score for Flauto obbligato, oboe Solo. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'A'. The paper is aged and shows some staining.

7 || *Da capo*

Landmann...

Kantate mit einem Hochzeit "mit Dank"  
Tuba. Die Wege des Herrn sind viel Güte [2]  
2 Corn oder Clarin 2 Oboe 2 Violini 4 Voces Male  
Violoncello et Fontane de Landmann. [Doro]

[Partitur n. Kirnner]

S. 1-20  
+ 72 Bl.



G. P. 518

